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THE ORGAN

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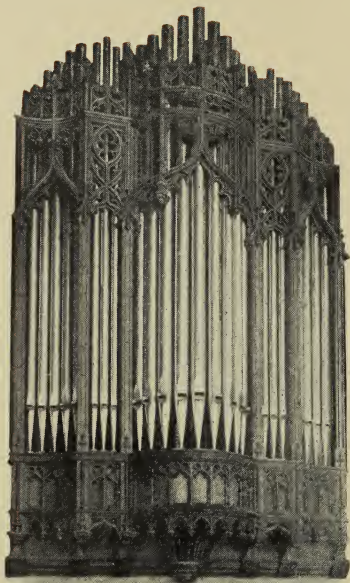
ORGAN

IN THE COLLEGE OF
THE CITY OF NEW YORK
NEW YORK, N. Y.



THE
ERNEST M. SKINNER COMPANY
BOSTON

THE ORGAN



THE SCREEN



THE ORGAN

Credo

HOW little we realize the great changes distinguishing the modern organ from the organ as it was in the day of Bach! How limited the resources of the organ-builder of one hundred years ago compared with those of his successor of to-day! In contemplating the possibilities of the organs of mechanical actions and light air pressures, one finds little difficulty in understanding why few of the great masters have been attracted to the organ. The imperishable writings of Beethoven, Wagner, Tschaikowsky, were conceived in the voices of the orchestra, and without the orchestra they would have been impossible. Bach wrote for the organ, but his are the writings of prophecy, and it remained for the instruments of our day to voice his greatness.

The spirit of the twentieth century found a promising field for its genius in the unfinished labors of the nineteenth, and the king of instruments is coming into its own.

The thought of the great masters finds perfect expression in the orchestra, but the voice of the organ is full of appeal, and if it falls indifferently upon the ear of this generation, it will find recognition in another, and help to make our day to become ancient. The beauty of the voice of one singer does not turn us from the charm of another, and both must find their fulness in the best there is in music.

Pres. Office

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Breadth of view must save the organ of to-day from being ahead of its time. It may no longer be said that the organ is cold, without temperament, and lacking in expression. The modern organ is abounding in temperament and virility, its small voices are full of characteristic charm and lovely contrasts, its ensemble is rich in power and authority, and the music of the masters is its just heritage. Its resources will never be revealed by anything less. The superiority of the organ to the orchestra in one particular should balance its lack in another, for none are insurmountable.

The technique of the organ-builder of to-day exceeds his necessities. His judgment must define his art, and his discretion wait on both.

E. M. S.

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Contributory

THE conditions architecturally and acoustically under which this organ is placed are ideal, and presented an opportunity for building a great work of art. It is left to others to say how these conditions have been met. The details of construction contributing to whatever degree of excellence has been attained in this instrument will be found below.

The tone of the organ, upon which the success of the instrument depends, is a subject much more difficult of description than the most complicated portions of the mechanism.

There are no terms in which to picture a tone that assume a value beyond a generality. We may say that a tone is full, stringy, reedy, or fluty. We cannot make a drawing of it, or a record of particular value, as a means of reproducing it elsewhere, so we can only say about the tone of this organ that the voicing has been done with most careful consideration of the acoustic properties of the edifice, and with a view to giving it magnitude befitting its setting. The scaling of the pipes, the weight of material used, the proportions of the various parts of each pipe, have been developed by the builders, as the result of observation and comparative records made during many years of investigation.

The utmost consideration has been given the disposition of the various departments of the organ, in order that the tone should not be obstructed.

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Reflecting surfaces have been employed to throw the tone into the Auditorium. The swell boxes are of lath and plaster, substantially backed, as in ordinary building construction.

Great care has been observed in so voicing the stops that each shall blend with the other without losing its own individuality. The aim of the builders has been towards flexibility and virility. The dominating note of the instrument is cheerful and buoyant. Attention is called to the Orchestral Oboe, the Erzähler, the Vox Humana, the Dulcet, the Tubas, and the thirty-two feet Bombarde, on account of their unusual quality and what they contribute to the resources of the organ.

The action is electro-pneumatic. Its capacity for attack and repetition is far in excess of the ability of the player to overtake it. This great speed serves to make it sympathetic. It is an indication that its design and mechanical principles are correct; that the pneumatics have sufficiently large windways; that the valves are properly poised, not over-weighted, and that they accomplish their function without excessive motion.

The mechanism of the finest grand piano is far slower and less responsive than a perfect modern electro-pneumatic organ action. The pressures upon which the organ is voiced are indicated in the specification, a study of which will show the great possibilities of this instrument. It should be heard, however, in order to appreciate its resources, as the success or failure of a work of this kind depends upon the way in which it is carried out.

THE ORGAN



A VISTA

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The Organ in the Great Hall College of the City of New York

Specification

Great Organ (61 notes)

	FEET		FEET
1. Diapason	16	8. Gedackt	8
2. Bourdon	16	9. Erzähler	8
3. First Diapason . .	8	10. Octave	4
4. Second Diapason .	8	11. Flute	4
5. Third Diapason . .	8	12. Fifteenth	2
6. Gross Floete . .	8	13. Trumpet	8
7. Gamba	8		

Swell Organ (61 notes)

	FEET		FEET
1. Bourdon	16	12. Flute	4
2. First Diapason . .	8	13. Salicet	4
3. Second Diapason .	8	14. Flautino	2
4. Gross Floete . .	8	15. Cornet (3 ranks)	
5. Gedackt	8	16. Trumpet	16
6. Spitz Floete . .	8	17. Cornopean . . .	8
7. Salicional	8	18. Horn	8
8. Viol d'Orchestre .	8	19. Oboe	8
9. Voix Célestes . .	8	20. Vox Humana . .	8
10. Aeoline	8	21. Clarion	4
11. Octave	4	Tremolo	

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Choir Organ (61 notes)

	FEET		FEET
1. Dulciana	16	8. Flute	4
2. Diapason	8	9. Violino	4
3. Gamba	8	10. Piccolo	2
4. Concert Flute . .	8	11. Fagotto	16
5. Dulciana	8	12. Clarinet	8
6. Unda Maris . . .	8	13. Orchestral Oboe .	8
7. Quintadena . . .	8	Tremolo	

(Nos. 3, 4, 5, 7, 8, 11, 12, and 13 may also be drawn on the Solo Manual.)

Solo Organ (61 notes)

	FEET			FEET
1. Stentorphone . . .	8	5. Tuba	} 85 pipes {	16
2. Philomela	8	6. Tuba		8
3. Dulcet (2 ranks)	8	7. Tuba		4
4. Flute	4	8. Tuba Mirabilis .		8

(Nos. 5, 6, and 7 may be drawn on the Great Manual.)

Pedal Organ (32 notes)

	FEET		FEET
1. Diapason	32	10. Second Flute . .	8
2. First Diapason .	16	11. Viola	8
3. Second Diapason	16	12. Gedackt	8
4. Violone	16	13. 'Cello	8
5. First Bourdon .	16	(From Swell, No. 9.)	
6. Second Bourdon	16	14. Flute	4
(From Swell, No. 1.)		15. Bombarde . . .	32
7. Dulciana	16	16. Ophicleide . . .	16
(From Choir, No. 1.)		17. Trombone . . .	16
8. Quinte	10 2-3	(From Solo, No. 5.)	
9. First Flute . . .	8	18. Tromba	8

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The organ has twenty-nine couplers, thirty-three combination pistons, most of them being duplicated by pedals, a balanced crescendo pedal, a sforzando pedal and great and swell to pedal reversibles.

The Swell, Choir, and Solo Organs are enclosed in separate cement swell boxes.

The Great, Choir, and part of the Swell and Pedal are voiced on six inches wind pressure. Nos. 2, 16, 17, 18, and 21 in the Swell, Nos. 1 and 2 in the Pedal, and the flue work of the Solo organ are on ten inches.

Nos. 5, 6, and 7 in the Solo are on fifteen inches, and No. 8 in the Solo and Nos. 15, 16, and 18 in the Pedal on twenty-five inches.

Movable console. Electro-pneumatic action.



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THE CONSOLE

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COLLEGE OF THE CITY OF NEW YORK,
DEPARTMENT OF MUSIC,

July 14, 1908.

My dear Mr. Skinner:

I want to express to you my very great satisfaction in what you have accomplished with the organ in the Great Hall of the City College.

The comprehensive scheme of the instrument, together with its superb environment, gave you an opportunity such as few builders have had. It is not too much to say that this opportunity has been fully met by you.

We had planned and hoped for an organ which should be notable among the great concert organs of the world. This you have given us, and our hopes and expectations have been more than realized.

The work is your masterpiece.

Where so much is fine, it is hard to particularize. It would be difficult to say in which department the organ is finest, but there is a balance and blending of all parts which leaves nothing to be desired.

If I were asked to name the points in which this instrument is notable, I would mention, among other things, the remarkable brilliancy of the full Swell, the dignity of the Diapasons, the superb Pedal organ, the smoothness of the Reeds, including the great Tuba Mirabilis, which is the crown of the organ, and not forgetting its accompanying Pedal reed of thirty-two feet the Bombarde, which is certainly not surpassed in the world.

To splendid tone qualities we must add a mechan-

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ism which is well-nigh flawless. In three months of recitals nothing went wrong. This speaks volumes for correctness of mechanical principles and perfection of workmanship.

I most heartily congratulate and thank you for what you have achieved.

Faithfully yours,

*(Signed) SAMUEL A. BALDWIN,
Head, Department of Music.*

We have received permission from Mr. Lemare to print the following private letter:—

NEW YORK, Sept. 24, 1908.

My dear Mr. Skinner:

I have had an opportunity this week of trying your fine organ in the City College, and my admiration and enthusiasm for its beautiful tone lead me to write you this letter.

You have not only given them big tone, but also infinite variety, in the way of tone-color, in the softer stops, some of which, I must say, are most exquisitely-voiced.

While there are some things with regard to the Console arrangements which I do not approve, yet I feel I should be unjust if I let this interfere with my general criticism of the work as a whole.

You have certainly triumphed beyond my expectations, and have given the people of this great

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city an organ of which the whole country may well be proud.

I am sorry to hear that you have been so ill, and I sincerely hope that you may soon be fully restored to health, and able to continue a successful and artistic career, such as I am convinced is in front of you.

With sincere compliments,

I am,

Yours very truly,

(Signed) EDWIN H. LEMARE.

NEW YORK, Sept 27, 1908.

My dear Mr. Skinner:

You have asked for my honest opinion of the New York City College organ. Here it is.

Please do with it what you like.

Yours sincerely,

(Signed) CLARENCE EDDY.

NEW YORK, Sept. 17, 1908.

My dear Mr. Skinner:

It is with the utmost pleasure that I offer my hearty congratulation upon your magnificent organ in the Great Hall of the New York City College.

I do not hesitate in saying that it is without exception the most artistic and perfectly balanced organ I have ever heard.

The voicing of the various stops has been done

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with such consummate skill that not only is each individual diapason, flute, string, and reed tone thoroughly musical and characteristic, but so refined that they blend superbly each with the other, and combine into a truly harmonious and satisfying ensemble, while the effect of the full organ, with its brilliant tonal lustre, is absolutely inspiring.

Certain string and reed tone stops, like the Dulcet, Vox Celestis Unda Maris, and Orchestral Oboe, possess a peculiar charm which makes them most distinguished, but they are well matched by the wonderful dignity and purity of the Diapasons and the Tubas.

From a player's standpoint the action and mechanical accessories controlling to perfection this splendid instrument leave nothing to be desired, but are alike thoroughly admirable.

I am with warmest regards,

Yours most sincerely,

(Signed) CLARENCE EDDY.

BROOKLYN, N.Y., Aug. 10, 1908.

Dear Mr. Skinner:

City College organ is the one instrument in this country where beautiful quality is combined with overwhelming grandeur of tone such as is heard only in the Cathedrals of England.

Yours sincerely,

(Signed) SCOTT WHEELER.

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NEW YORK, Feb. 3, 1907.

My dear Mr. Skinner:

Whenever I am called upon to play one of your organs, it is with a deep satisfaction that I compose my programme. I know that every stop has an artistic value: be it soft or loud, each one is an eloquent voice; and, whatever may be the character of the composition I choose to perform, I know that I will find the tone quality which will bring it out. The touch of your organs is delightful, and one feels perfect comfort when seated at the desk,—a feature for which the organists will thank you.

With best wishes for your future success, I remain

Yours cordially,

(Signed) GASTON M. DETHIER.

WALTON
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